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No. 1

THE QUARTERLY
OF THE
Washington State Normal School
ELLENSBURG
ENGLISH NUMBER

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THE QUARTERLY

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WASHINGTON STATE NORMAL SCHOOL

ELLENSBURG

J. P. MUNSON { EDITORS
ELLA I. HARRIS }

ENGLISH NUMBER

OLYMPIA, WASH.:
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THE QUARTERLY.

With the view of extending the influence of the school, and of increasing its usefulness, the faculty of the Washington State Normal School at Ellensburg has undertaken to publish a quarterly bulletin. By this means information concerning the school may be conveyed to the public which cannot well be included in the annual catalog, and some contributions may be made to current pedagogical literature which may be useful to teachers. It is hoped that graduates and former students of the school may find in these quarterlies pleasant reminders, and also material that may be of present service, and that to many others the school may become a source of helpful suggestion.

The second number, to be issued early in January, is to contain a historical account of the establishment of the school and its development to the present time. The third number, like the present one, will consist mainly of a monograph from some department. The fourth number will be the annual catalog.

Teachers and others engaged in educational work in the state may receive future numbers by making request of the secretary, Marguerite E. Harn, and furnishing addresses.

The opening of the present school year was made memorable by the beginning of the construction of a building for the Training Department. The legislature last winter made an appropriation for such a building and also for a central heating plant. During the summer, plans were worked out and contracts let and on September 23d ground was broken for the foundation. This was done by the teachers and students, who, with picks and shovels, loosened and loaded upon wagons the first four or five cubic yards of earth removed in the excavation for the foundation. The foundations have now been laid in the most substantial manner, and the walls are rapidly rising. The buildings are to be completed by June 1, 1908.

At the beginning of this year there were two changes in the faculty, and one teacher was added. Miss Mary A. Grupe, principal of the Training department, resigned to continue a course of study at the University of Chicago, but afterwards accepted a supervisorship in the city of Tacoma. Her successor is Miss Stella B. Vincent, formerly of the Tacoma Normal Training School, afterward director of the Normal department of John B. Stetson University in Florida, and later a student in psychology at the University of Chicago. Miss Bethesda I. Beals, assistant teacher of Latin and English, also resigned after five

years of service. Her successor is Miss Alberta MacDonnell, A. B., a graduate of this school in the class of 1899, who since then has studied for two years at Vassar College, one year at Stanford University, and one year at the University of Michigan, graduating in 1906 from Michigan. The new position of assistant teacher of Mathematics and Science is filled by Mr. F. E. Taylor, A. B., a graduate of Hillsdale College in the class of 1904.

THE SKETCH BOOK

The state department is issuing an English Bulletin for the primary and grammar grades of the schools of the state. From that Bulletin it was deemed wise to omit all mention of high school English; and it therefore seems not inappropriate that the initial number of the Washington State Normal School Quarterly should be devoted to a consideration of the subject of English in the High School.

Dr. Albert S. Cook of Yale, in an essay on The Teaching of English, which was published in the Atlantic Monthly in 1901, says: "Given a certain temperament in the speaker, it is easy to interest or amuse classes or audiences with English literature. It is not easy for persons of the like temperament, or of any temperament whatever, to train others, or themselves, by means of English literature. A certain training is always secured in the acquisition of a foreign or ancient language. This, it is sometimes said, must be missed by the student of his own: his memory and judgment are not exercised in the same way, and he is not called upon to make the effort necessary for comprehending alien modes of thought."

Hardly anyone who has tried to attain or to impart the kind of training referred to, through the medium of English, will feel inclined to deny the statement. Certainly such training is not easy. Yet that it is possible and desirable is undoubted, and is witnessed to by the many text books, magazine articles, editions, and other pedagogical paraphernalia looking toward this end. The following pages were prepared in the hope that they might aid the progress being made in this direction; and are in the nature of a continuation of work already done for the English of the primary and grammar grades.

The series of lessons here published forms the third in a set of High School Programs dealing with the "required readings" and the parallel composition and rhetoric lessons. The first and second programs, for the study of *The Ancient Mariner* and *Ivanhoe*, were prepared by Dr. M. A. Harris and used, a year ago, as the basis for work done in the Elmira College Summer School, when the regents of the state of New York requested that a special teacher's course in English be offered by the college. The present lessons are the outgrowth of work done in the

Washington State Normal School at Ellensburg, and, in the course as outlined by the series, would be the lessons for the first English work of the tenth grade.

That the material is selected for this grade by one of the higher boards should be sufficient reason for its use here, yet it may not be amiss to call to mind the fact that Irving is one of our best and earliest stylists. He consciously endeavored to fit his form to his material, and, like Benjamin Franklin, moulded his literary style by a careful study of Addison's. The result is that both his successes and his failures are illuminating in an endeavor to learn something of true method in the theory and practice of composition; and the lessons that he teaches may more easily reach the mind and affect the practice because of the interest of the material and the small compass of the units contained in the Sketch Book. It is true that in the lower grades Rip Van Winkle and Ichabod Crane, perhaps even Philip of Pokanoket, have become familiar friends; and that the plot and scenic backgrounds of the tales and the relation they bear to the geography and history of New York are not unknown. But the conscious effort to discover and apply the principles that govern the production of forceful and beautiful English must find its true beginning in the high school; and remembering this in connection with what has been said above of Irving, one feels inclined not to question but to applaud the wisdom in selection shown by our higher boards.

In nearly all high schools, perhaps in all where true high school work is done, the study of literature goes hand in hand with the rhetoric and composition, each study being made a feeder to the other. This interdependence of the two branches of English work is recognized in the alternation of the literature and rhetoric lessons in the following pages, and in the use made of material mastered in the one to further the students' grasp of the other. It is the hope of this department that some at least of the high school teachers of the state will be willing to put these lessons to the test of practical use; and, perhaps, to aid the progress of English study in the schools by frankly indicating to the writer where they fail to be of practical use, and why. While it has been the intention to make the series of programs a true progression, the lessons for the Sketch Book, though they follow those for the Ancient Mariner and Ivanhoe and presuppose a knowledge of that material, do not of necessity demand a previous use of the other programs. Those interested in the present program and wishing to see the one for Ivanhoe should apply to Dean M. A. Harris, Elmira College, Elmira, New York; to whom I wish here to make acknowledgments for much, perhaps most, that is worthy in the following lessons.

ELLA I. HARRIS.

HIGH SCHOOL PROGRAM

FOR THE STUDY OF

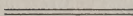
THE SKETCH BOOK

AND FOR THE ACCOMPANYING

COMPOSITION AND RHETORIC LESSONS

BY

ELLA I. HARRIS



OLYMPIA, WASH.:
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THE SKETCH BOOK

LESSON I

RIP VAN WINKLE

Read the story and decide what is its main incident.

Ascertain the relation of Irving's preliminary explanation about Diedrick Knickerbocker to the main incident of the story.

In the same way ascertain the relation of the Note and Postscript to the main incident of the story; that is, find out what the one has to do with the other.

Why should Irving throw the responsibility for this tale on the shoulders of another? Why not assume it himself?

What is the relation of the other incidents to the main incident? Are they to serve as contrast? or as background? or are they necessary to the main incident, affording a base for it? or do they afford a rest period for the reader?

Read the life of Irving in the Encyclopedia and be able to give its main outlines.

What in the situation of Irving's home has to do with the story of Rip Van Winkle?

Show any relation you may observe between the character of the time at which Irving lived and the subject matter of this story.

Examine the descriptions of the mountains and show how what is there told is related to the *incident* for which it forms part of the setting.

Do this also for the description of the river.

Do this for the description of the town.

What in the life of Irving must have contributed to the detail of these descriptions?

COMPOSITION AND RHETORIC

LESSON I

Assignment

- (a) There are two kinds of description; in one the writer wishes to make the reader understand, in the other he wishes to make him see and feel that which he describes. Write a paper explaining what is the difference between these two kinds of description, and illustrate each kind from Rip Van Winkle. Point out also if you can what use Irving made of the passages you decide to use to illustrate your meaning.

- (b) Study in your rhetoric what is said of the nature, and of the value to a writer of description, of the "fundamental image," or "general impression."

Study also what is said of the nature, and of the value to a writer, of the "point of view."

Class Work

The Rhetoric lesson will be heard, and tested by the student's success in finding the point of view and showing the "general impression" or "fundamental image" in passages of description in *Rip Van Winkle*.

The papers will be handed in for criticism.

THE SKETCH BOOK

LESSON II

RIP VAN WINKLE

- 1-2 *What word in the first paragraph gives us a clue to the feeling about the mountains which Irving later makes more pronounced?
- What word in the second paragraph reiterates this same idea?
- What details in the first paragraph suggest the mystery, or power, or beauty of the mountains?
- 3 Paragraph 3 discusses the character and circumstances of the hero. How has Irving by the second paragraph managed to bring us naturally to these homely details of every-day life?
- 1-14 Why should he tell us of the mountains first and afterward of Rip, since we are to return to the mountains at 14 with Rip? The paragraphs from 2 to 14 are given to an account of Rip's habits, and of the attitude of his friends and neighbors toward him. What are his habits? What is the attitude of his friends and neighbors toward him?
- Why is the information from 2 to 14 necessary for our understanding of the rest of the story?
- Is the attitude of Rip's neighbors toward him the same as the attitude of Irving's readers?
- What characteristics does Irving attribute to Rip?
- What means does Irving use for winning our regard for Rip?
- 3-14 What characteristics does Irving attribute to Dame Van Winkle? What means has he taken to enlist our sympathies against her? Are they direct or indirect means?
- Are the means used in each case essentially the same for making us like Rip and dislike Dame Van Winkle? Specify.

*The numbers refer to paragraphs.

- 14 f. How many paragraphs does Irving give to the account of Rip's adventure with the dwarfs? What has determined the division of these paragraphs? That is, why are they not further divided? Why are they divided as they are?

Is the division determined by the parts of the adventure, or by the passage of time, or by the change of personages concerned?

How far has there been any mystery shown or suggested as belonging to the mountains themselves, up to paragraph 26? Make a note of every point at which some magical or fairy character has been attributed to the mountains.

- 22-25 Follow the steps by which Rip reaches the conclusion that he has slept twenty years?

Are these steps identical with those through which the reader comes to this conclusion about him?

- 55 What is the reason for the insertion of paragraph 55? Why might it not be omitted?

Have the same reasons anything to do with the Preface, and the Note, and the Postscript, about Diedrich Knickerbocker?

- 59 What is the attitude of Irving's listeners?

Wherein is it different from that of Irving's readers?

Choose three of the most humorous incidents of the story, and try to explain why these are most enjoyable.

Choose three comparisons which seem to you most humorous, and try to explain why they are so amusing.

Irving gives us many little humorous turns of phrase in his works, choose a few of those which pleased you most as you read the story. Does the humor in those chosen depend upon the choice of some specially incongruous word, or upon an under-statement of the fact, or upon exaggeration of real conditions?

- A Define:—barometers 1, latticed 2, gable 2, pliant 3, malleable 3, insuperable 5, profitable 5, pestilent 6, galligaskins 7, dinning 8, besetting 9, henpecked 9, precipitation 9, sages 10, philosopher 10, session 10, daunted 10, deliberate 10, junto 11, patriarch 11, sun-dial 11, vehemently 11, routed 12, termagant 12, august 12, virago 12, wallet 13, reciprocated 13, knoll 14, musing 15, grizzled 17, alacrity 17, ravine 17, amphitheater 17, doublet 18, jerkins 18, uncouth 20, flagons 20, fowling-piece 23, firelock 23, gully 24, populous 27, haunts 27, added 27, connubial 29, metamorphosed 30, haranguing 31, austere 32, counterpart 43, confounded 43, precipitation 45, vigil 55, impunity 58, draught 59.

- B In what unusual form or sense are the following words used:—
scoured 9, tart 10, designated 10, brow 14, shagged 15, im-
pending 15, roysters 23, gambol 24, shift 24, skirts 27.
- C Explain the reference to:—Appalachians 1, Peter Stuyvesant 2,
George III. 10, Babylonish 31, Federal 32, Stony Point 38,
Antony's Nose 38, Hendrik Hudson 55.

COMPOSITION AND RHETORIC

LESSON II

Assignment

- (a) Write a single paragraph describing a familiar place under
a single aspect and from a stationary point of view. About
300 words. Give your paragraph a title that will indicate the
aspect chosen.
- (b) Study in Rip Van Winkle the descriptions of the mountains,
and of the town, and of the glen, in order to ascertain the
point of view in each case.
- (c) Review the rules for spelling.

Class Work

- (a) Test on rules for spelling.
- (b) Recitation on Irving's use of the point of view.
- (c) Students will read the themes aloud with a view to enabling
the class to judge of the fitness of the title and of the sta-
bility of the view point.

THE SKETCH BOOK

LESSON III

THE LEGEND OF SLEEPY HOLLOW.

Read the Legend of Sleepy Hollow for the story.

Compare this story with Rip Van Winkle, and decide what simi-
larity there is in the scene of the two stories.

What difference is there in the scenes?

What difference is there in the number of the characters intro-
duced?

Are the characters taken from the same station in life?

What is the difference in the length of the two stories?

What is the main incident in the Legend of Sleepy Hollow?

What in the nature of the main incident of the Legend of Sleepy
Hollow leads Irving to ascribe the source of the story to Died-
rich Knickerbocker?

- 1-7 Look through paragraphs 1-7 and find where the suggestion begins of a mysterious influence in Sleepy Hollow.

What means has Irving taken before this suggestion to make us feel Sleepy Hollow a place for spectres and ghosts?

Has he introduced his suggestion of supernatural power here by the same means as those he used in Rip Van Winkle?

Compare the space given to our introduction to the supernatural power of Sleepy Hollow with the space given in the case of the magic of the Kaatskills in Rip Van Winkle. Why need so much care be given in the one case and not in the other?

- 8 Paragraph 8 gives a general description of Ichabod Crane. Are the details such as describe appearance or such as describe character?

What in this description makes you think that Irving does not intend to make you like Ichabod as well as you did Rip?

Was the description of Rip a description of appearance or of character? Why?

- 9-12 Paragraphs 9 to 12 are an account of Ichabod and his school-teaching interests. What is the special subject of each of these paragraphs?

In how many of the paragraphs from 1 to 12 is the subject stated in the first sentence?

- A Define:—coves 1, indent 1, inveterate 1, advert 1, tranquillity 1, exploit 2, reverberated 2, sequestered 3, wizard 3, reverie 3, meteors 3, trances 3, collating 4, purport 5, propensity 6, apparitions 6, laud 7, migration 7, vegetating 7, wight 8, sojourned 8, cognomen 8, withe 9, eel-pot 9, formidable 9, conning 9, discrimination 9, potentates 10, puny 10, convoy 11, anaconda 11, dominant 12, ingratiating 12, magnanimously 12.

- B In what unusual form or sense are the following words used:—authentic 1, imbibed 6, dilating 11.

What is the allusion to:—St. Nicholas 1, Hessian 4, Spare the rod 9?

COMPOSITION AND RHETORIC

LESSON III

Assignment

- (a) Write four short paragraphs explaining what you understand to be the "fundamental image" or "general impression" Irving had in mind in the description (1) of Rip Van Winkle, (2) of Dame Van Winkle, (3) of Nicholas Vedder, and (4) of the dog Wolf. (75-100 words each.)
- (b) Review the rules for the use of capitals.

Class Work

- (a) Test on capitalization by writing at dictation.
- (b) Some of the themes will be read and criticized in class.
- (c) Discussion on the use of details mentioned in Irving's descriptions.

THE SKETCH BOOK

LESSON IV

THE LEGEND OF SLEEPY HOLLOW

- Look up on a good map of New York the situation of Tarrytown.
Does Irving correctly describe the river and the cove and Sleepy Hollow?
- What is Irving's object in introducing the sound of the stream, the whistle of the quail, the tapping of the woodpecker, and the roar of the gun, in his description of Sleepy Hollow?
- What is Irving's purpose in his careful description of the location of Tarrytown and what object is there in the account of the derivation of the name of Tarrytown?
- Is the name spelled today as Irving spells it?
- 2 Is the statement of paragraph 2, a pure literary fiction or is it a fact? Prove your statement.
- 3 What is the effect which Irving tries to build up in paragraph three?
- Is this expressed anywhere in the paragraph by what might be called a topic sentence?
- Make a list of the words in this paragraph that express the dominant idea of the paragraph.
- What is the effect in this paragraph of the semi-historic material; the German doctor, Indian chief, and Hendrick Hudson?
- 3 Do you find the second paragraph closing with a transition sentence, or the third one beginning with one?
- What means of transition do you find if any, from the third paragraph to the next?
- 8 What is the threefold purpose of Irving's descriptive introduction of the story up to paragraph 8?
- Does he anywhere in these paragraphs sum up these intended effects for us?
- What is the rhetorical means by which Irving produces the humorous effect of his description of the schoolmaster? Is it by exaggeration? By understatement? By incongruous association of ideas?

What is meant by "the profile of a hill," and why does Irving say "descending upon the earth"?

- 9 What is the topic of the paragraph?

Name in order the subjects of each of the sentences in this paragraph.

Show if you can that this order of arrangement has some special use.

Describe a birch tree. What appropriateness in the adjective formidable as applied to this one?

How does Irving manage to make the worn out phrase "flowery path of knowledge" seem interesting?

Describe the old custom, still prevalent in some rural districts, of maintaining the school teacher.

- 13 What is the derivation and meaning of the expression "carried away the palm"?

What explanation does Irving give of the expression "by hook and by crook"?

14. What idea of the appearance and capacity of Ichabod Crane have we received up to this point?

What that we so far know of his appearance and character makes his relations with the girls of Sleepy Hollow seem natural? What is there that makes these relations incongruous?

- 16 What implied comparison does Irving make between the school master's appetite and his superstition?

What appropriateness do you see in the use of "awful" as applied to the wood-land? Of "stream" as applied to the fire-flies?

How does Irving link together the paragraphs devoted to Crane's superstition? Notice the relation between these paragraphs and paragraph 6.

What idea does Irving give you of the quality of the school-master's singing? Point out the means used for producing this impression.

What is the office of the paragraph? What means has Irving used to make it effective?

- A Define:—vocations 13, psalmody 13, resounded 13, quavers 13, makeshifts 13, pedagogue 13, swains 14, supernumerary 14, peradventure 14, epitaph 14, bevy 14, adjacent 14, itinerant 15, gazette 15, erudition 15, shrewdness 16, credulity 16, con 16, boding 16, harbinger 16, varlet 16, omens 17, portentous 17, speculations 17, appalled 18, perambulations 19.

- B In what unusual form or sense are the following words used:—station 13, palm 13, parade 14, potently 15, swallowed 16, whimpered 16, quartered 16, token 16, curdling 18, uncouth 18, scourings 18.
- C Explain the allusion to:—Cotton Mather 15 and 16, Hessian 17.

COMPOSITION AND RHETORIC

LESSON IV

Assignment

- (a) Write a single paragraph describing a familiar landscape under a single aspect and from a stationary point of view. Give your paragraph a title that will indicate the general impression you desire to make.
- (b) Study in Rip Van Winkle the descriptions of the mountains, the river, the town, the glen, the new town, and Rip's house as he found it on his return; do this with a view to ascertaining in each case the reason for Irving's choice of details. Prepare yourself to answer the following questions:
 - (1) Which descriptions are from a stationary point of view?
 - (2) Do you find some in which the point of view is moving? If so, what is the effect on the description?
 - (3) In the first two paragraphs, what is Irving's purpose, and how does it effect his choice of details?
 - (4) Does he choose general or specific details? Give examples. Replace some specific with general details, or general details with specific, and compare the result in each case with the original.
 - (5) Compare the description of the old inn with that of The Union Hotel, with a view to ascertaining changes in national, social, and æsthetic ideals that Irving suggests as the result of the lapse of twenty years. By what details is this done? Do this with very careful choice of the details you mention, to be sure that each detail included gives some direct help to you in bringing out the ideals you have in mind.
- (c) Review the Rhetoric lesson on the "point of view" and on the "fundamental image."

Class Work

- (a) Test on the questions.
Review on Rhetoric lesson (1).
- (b) Students will read the themes aloud in order to let the class judge of the fitness of the title, of the stability of the viewpoint and of the usefulness of the details chosen.

THE SKETCH BOOK

LESSON V.

THE LEGEND OF SLEEPY HOLLOW

- 20-2 What qualities of mind and body and what circumstances of life does Irving ascribe to Katrina Van Tassel, that are especially alluring to Ichabod Crane?
- What distinction does Irving make between satisfaction and pride?
- With what does Irving compare Katrina's home? What are the points of resemblance? What are the words in which Irving embodies the comparison?
- In these paragraphs, what evidence can you find of Irving's closeness of observation?
- What time of year does Irving choose as that in which to have us see Katrina's home? Why?
- 23 What fact in regard to the development of the United States in Irving's time is suggested by Crane's imaginary picture of his own and Katrina's future together?
- Would Baltus Van Tassell be likely to approve of Ichabod's picture? Would Katrina?
- What forms the larger part of this picture?
- What has the lion's share in Ichabod's consideration of Katrina as a possible future wife?
- 24 What transition sentence forms the link between the description of the farm and that of the house? Is this also a topic sentence?
- 25-6 Is Irving using a figure, new in his story, when he tells us of Ichabod's difficulties?
- What is a knight-errant?
- What advantage to the story interest do you think Irving has gained by making Ichabod's rival such a man as Brom Bones is described to be?
- What is the source and what the meaning of the expression "stood by for a squall"?
- 27 What is the meaning of rantipole, and what picture does the phrase "rantipole hero" suggest?
- 28 What is a supple-jack, and what indications have we had that Ichabod possessed the qualities ascribed to it?
- 29 Who was Achilles and what is referred to in Irving's comparison?
- What does notable mean as applied to Frau Van Tassel?

- 29-30 Irving suggests much more than he says in his account of Ichabod's success with Katrina. What do you understand the situation to be in the light of these paragraphs?
What forms the link between these paragraphs?
- 32 What propriety in calling Ichabod and Brom Bones contending powers?
How does Irving pursue this idea? Is this usual with Irving? If so, give examples.
What is tow cloth? Irving says the negro's hat is like Mercury's cap? What is the resemblance?
What evidences in 32 of Irving's closeness of observation?
- 33 Recall a comparison in 9 that is similar to the one contained in "help the pupils over a tall word." What is the chief source of the simile in both cases?
In Rip Van Winkle, paragraph 10, a simile resembling one of these is used. What is it? Which of the three seems to you the most vivid?
- 36-39 Give the topic of each of the four paragraphs descriptive of Ichabod Crane's ride. How does Irving connect these paragraphs?
What is the dominant impression of the country given by these paragraphs?
What is the dominant impression of Ichabod received from these paragraphs?
- 42 Why does Irving say "Heaven bless the mark," when he speaks of the teapot on the supper table?
- 43 Find the main thought in the paragraph beginning, "He was a kind and thankful creature." Do you find this thought expressed in a topic sentence?
Is this paragraph serious? witty? humorous? sarcastic? sympathetic? keen?
- 46 Explain the comparison of Ichabod to St. Vitus.
Why should Irving here remind us that Ichabod is "the flogger of urchins?"
- 48 Explain Irving's use of the word chivalry.
Compare what Irving says of "becoming fiction" in this paragraph with his account of the development of Rip Van Winkle's story of his adventure on the mountain. (Rip Van Winkle 59.)

- A Define:—stomacher 20, piqued 21, flail 21, eaves 21, squadron 21, conveying 21, burnished 21, competency 22, trussed 22, quarter 22, husbandry 24, dresser 24, linsey woolsey 24, gaud 24, covert 24, mock orange 24, couch 24, peerless 25, yore 25, adamant 25, labyrinth 25, whim 25, caprices 25, impediments 25, double-jointed 25, bluff 26, arrogance 26, boon 26, feud 26, amours 27, pliability 28, supple-jack 28, insinuating 29, concise 31, pacific 31, boorish 31, whimsical 31, harried 31, ferule 32, contraband 32, rampant 32, embassies 32, impunity 33, emancipation 33, refurbishing 34, viciousness 34, gaunt 34, spectral 34, choleric 34, filly 34, shambled 34, pensive 36, gorget 37, monteiro 37, cox-comb 37, culinary 38, opulence 38, treacle 38, disk 39, innovation 40, queued 40, doughty 42, oggins 46.
- B In what unusual form or sense are the following words used:—substantial 20, hard 21, skimmed 21, tenement 23, pewter 24, knowingly 24, keep 25, blade 26, crew 26, notable 29, domiciliated 34, shagged 34, ewe 34, apparition 35, fall 44, orchestra 45, chronicle 48, figuring 46.
- C What is the allusion in:—Herculean 26, Tartar 26, Don Cossocks 26, Mercury 32, St. Vitus 46.
Where is Saardam?

COMPOSITION AND RHETORIC

LESSON V.

Assignment

- (a) Write a paragraph of 300 words describing a ride or a walk through familiar country. Choose your details so that each shall have its place in the whole picture and not seem to be a chance part of your paper. Arrange your material so that there shall be true progress in the development of the whole impression, and not a mere passing from spot to spot, nor a succession of loosely associated impressions.
- (b) Study the descriptions so far read in *The Legend of Sleepy Hollow* with a view to ascertaining whether Irving most often begins with a general statement and then fills in the details; or builds up the whole impression little by little, giving the general statement last, if at all. If you find both forms try to determine what in his purpose determined his choice of form in each case.

Class Work

- (a) Discussion of descriptions with a view to suggesting some principles governing the relation of the whole impression and of the details to one another, and to the power of the reader to see the thing described.
- (b) Reading of themes to show the ability of the class to choose details, and to give unity to a picture seen from a moving point of view.

THE SKETCH BOOK

LESSON VI

THE LEGEND OF SLEEPY HOLLOW

Compare the scene as it looked to Ichabod on his way to the quilting frolic with the same scene on his way home. What are the points of likeness? What are the points of unlikeness?

- 47 Why should Ichabod leave Katrina?
 - 49 What do you think of the nature of the proof suggested by the bent sword? Why?
 - 50 What does Irving tell us of the development and preservation of superstitions? In the light of what Irving says, where shall we expect to find superstitions?
 - 48-54 What is Katrina doing all this time that the stories are being told? (Compare 32.)
 - 52 What did Irving gain in interest in the story by making Brouwer a heretical disbeliever in ghosts?
 - 55 What answer do you give to the questions here asked?
 - 56 What advantage in suggesting rather than telling the story of Ichabod Crane's wooing?
 - 58 Why does Ichabod whistle? Why stop?
 - 56-65 What steps mark the progress in the growing terror of Ichabod? Show how the paragraph division stands related to this. Where do you find the climax in this description of Ichabod's ride home?
 - 60-4 What likeness between Ichabod and his borrowed horse has been suggested 34-5? Is this idea carried out any further? From 56 to the end of 60 Ichabod has seen various things that frightened him. What is the first really alarming thing he meets?
- Show how Irving has here used the natural sights and sounds of a summer night to make the setting for a ghost story, 56-64. Has he described these sights and sounds in a way that makes them seem unnatural?

- 65 Why was Ichabod eager to reach and cross the bridge?
 Why does Irving leave the story with the event of that night?
 What advantage does Irving see in enumerating Ichabod's possessions?
 What advantage in the introduction of the last two paragraphs of the story?
 Wherein are the old wives "best judge" of these matters?
 What attitude toward his own tale is suggested by Irving's postscript?
 Compare it with the attitude suggested by the Postscript to Rip Van Winkle.
 What do the initials D. K. stand for at the end of the Postscript?
 Certain points characteristic of Ichabod are reiterated throughout this legend. What are they? Why should Irving choose to repeatedly call attention to these points?
 He also reiterates points characteristic of the place. What points are these? Where are they mentioned? Why should Irving choose to repeatedly call attention to these points.
- A Define:—blue-bearded 49, nine-pounder 49, breast-work 49, prevalence 51, contagion 51, infecting 51, doling 51, patrolling 51, sequestered 52, dell 52, raves 52, heretical 52, foray 52, ar-rant 52, jockey 52, trooper 53, revel 55, pillions 55, swain 55, tete-a-tete 55, chop-fallen 55, sacking 55, sloop 56, gnarled 57, scathed 58, lateral 60, stave 62, pertinacious 62, missile 65, cranium 65, executor 67, pitch-pipe 67, speculation 68, budget 68, bar 69.
- B In what unusual form or sense are the following words used:—bolted 53, starveling 60, haunches 64.
- C Explain the allusion:—Battle of White Plains 49, Major Andre 51, Hessian 53, ill-starred 57, Ten Pound Court 69.

COMPOSITION AND RHETORIC

LESSON VI

Assignment

- (a) Write a paragraph describing a "fearful pleasure" familiar to you, using as suggestions for your method of treatment the paragraphs describing Ichabod Crane's "fearful pleasures" by the brookside and by the fireside, 16 and 17.
- (b) Give the meaning and especial appropriateness of use of the following words found in paragraphs 16 and 17:—spellbound, monstrous, whimpered, direful, boded, harbinger, poor valet, portentous.

What is the excuse for the repetition of the word haunted, 17?

- (c) Review of rules for punctuation.

Class Work

- (a) Test on rules for punctuation.
- (b) Reading themes with criticism of the point of view, as well as for the writer's success in the choice of details to produce the general impression desired.
- (c) Discussion of the bearing of each of the first ten paragraphs upon the point of the story.

THE SKETCH BOOK
LESSON VII
TRAITS OF INDIAN CHARACTER
AND
PHILIP OF POKANOKET

Traits of Indian Character

- 2 What is the double wrong of which Irving speaks? How does he explain it?
- 3-5 What evils does he consider are induced by such contact with civilization as the Indians have had?
What does Irving name as the "main pillar of savage virtue?"
- 5-7 How is this virtue exemplified?
- 7-10 What explanation of the Indian's disregard of treaties is offered?
- 10-11 What explanation is offered for the barbarity of the Indians in warfare?
- 13-16 How does Irving reconcile the Indian's preference for strategy in warfare with his courage?
- 18-21 What that has been said is exemplified? How?
- 22 What is exemplified here?

Philip of Pokanoket

- 1 Does the essay on Traits of Indian Character show you why no more "particular or candid account" exists?
What does Irving mean by "generous and romantic?" (Cf. the use of "generous" in 4 and 5.)
Read in your American History, or in the Encyclopedia, the account of Philip of Wampanoag, and of this part of the war between the Indians and the Colonists. What character does the writer ascribe to the Indians? and what acts?
What character and what acts does he ascribe to the colonists? Where does your historian show his sympathy with the Indian? Why?

- 2 To what does Irving compare society. What likeness does he point out?
- 3 Does what Irving says of the historian agree with your impression as you read the historical account of Philip and the war?
- What does Irving mean by intellectual beings?
- 4 What fate is it that Irving ascribes to King Philip when he says "such was the fate"?
- What qualities mentioned in this, or in the preceding essay, would make the Indians worthy an age of poetry?
- 5 What were the early hardships of the colonists?
- What did the chief of the Wampanoags do for the colonists then?
- 6 What reasons arose for the chief to change his attitude? Did he break his covenant with the colonists?
- 7 Who was Alexander? What was his character? What was his fate?
- 8 Who was his successor? What was his ability?
- 9 What cause had he to hate the colonists? What course did he take with them?
- For how long was there peace?
- 9-13 In the times discussed in these paragraphs what injuries did Philip inflict on the Colonists? What injuries did they inflict on him?
- 14 From what source do we receive the accounts of the war with Philip?
- 15-20 What use does Irving make of this fact?
- 21-31 What is the story of Canonchet?
- 33 What is the story of Wetamoe?
- 34-36 What further light does the old chronicler give on the story of Philip?

What on the spirit of the colonists?

What in the story of Philip of Pokanoket sustains the conclusion Irving sets forth in Traits of Indian Character 7-10, and what sustains the conclusions of 11-12, and what sustains the conclusions of 13-16?

- A Define:—candid 1, vegetating 1, spontaneous 1, partial 3, aborigines 3, sterling 3, sachems 4, stalk 4, rigors 5, vicissitudes 5, amity 5, perfidy 5, impeached 5, magnanimous 5, tenacious 7, dictatorial 7, preyed 7, irascible 7, implacable 8, baneful 8, instigate 9, exculpating 11, chimeras 11, spectrology 11, avidity 13, retrieve 15, impervious 17, morasses 18, lugubrious 18, mazes 18, labyrinth 18, ubiquity 19, necromancy 19, overtures 25, suborned 32, harassed 32, haughty 35, poignant 36.

- B What is unusual in the form or sense of howling 5?
 C What allusion in the reference to:—religious persecution 5,
 Philip's name 8, principles of the gospel 23.

COMPOSITION AND RHETORIC

LESSON VII

Assignment

- (a) Review the Legend of Sleepy Hollow so as to be able to show that each incident and character has a direct bearing upon the point of the story.
 (b) Prepare yourself to show that each of the first twenty paragraphs has a direct connection with the point of the story.
 (c) Study what your Rhetoric says of Unity in description.

Class Work

Discussion of the unity of the Legend of Sleepy Hollow and of Rip Van Winkle, to find some further reasons in Irving's literary art for the universal admiration these two stories have won.

THE SKETCH BOOK

LESSON VIII

THE AUTHOR'S ACCOUNT OF HIMSELF

AND

THE VOYAGE

The Author's Account of Himself

What in the essays already studied would convince you of Irving's interest in the scenery and habits of life in his native land?

- 1-3 Is the account of himself here such as to make you think it probably an exaggerated recollection of his youth?
 4-5 Why had Irving gone to Europe? When?
 What touches of satire in this passage? Are they good humored?
 What contrast does Irving draw between Europe and America?
 6 Why is this volume called *The Sketch Book*?
 Considering the titles in the table of contents, has Irving truly followed the example of the artist to whom he compares himself?
 1-2 Is what Irving says of the conditions of a voyage across the Atlantic as true now as when written? What change has taken place in ocean travel since he took *The Voyage*?
 What does he mean by "all is vacancy"?

- 4 How does he correct this statement?
- 5 What comparison is implied in the expression "the herds that roam its fathomless valleys?"
Give the rules governing the punctuation of this paragraph.
- 6 Paraphrase the expression "fragment of a world hastening to re-join the great mass of existence."
- 7 What proof does Irving have that the spar seen was from a wrecked vessel and had been long adrift?
Paraphrase, in plain language, the figurative expression "expectation darkened into anxiety, anxiety into dread, and dread into despair."
What is the antecedent of "she" in the last sentence of this paragraph?
- 8 In what respects is this a transition paragraph?
- 9 What are the circumstances that lend interest to the captain's tale?
In what other sketch of Irving's has he introduced a group of people telling dismal anecdotes?
What were the circumstances lending interest to the anecdotes then?
In telling the captain's story where has Irving tried to use the same language the captain used?
- 10 What were the fine fancies that were put an end to?
- 11 Why does Irving feel the ship a prison?
What effect does the story and the description in 10 and 11 have upon your interest in the voyage? Why?
- 12 Point out the respects in which this paragraph contrasts with 11.
- 14-15 Where did Irving land? What is the name of the city?
- 1-17 How many personages have appeared in this sketch? What are the characteristics given to each?
Has your interest been greatest at the points at which they were introduced or elsewhere?
What is meant by unity in an essay?
Show that this essay has or has not unity.
What are the words of coherence in the paragraphs of this essay?
- A Define:—blend 1, grapples 2, palpable 2, precarious 2, vicissitudes 3, shoals 5, porpoises 5, grampus 5, conjure 5, finny 5, sterile 6, oblivion 7, pored 7, casual 7, ghastly 8, smacks 9, smacking 9, surges 10, buoyancy 10, dexterous 10, helm 10, bulkheads 11, canvass 12, careening 12, teeming 14, mouldering 15, consigned 16, deference 16, demeanor 16, messmates 16, shrouds 16.

- B In what unusual form or sense are the following words used,—
 preparative 1, worldly 1, launched 1, vacancy 4, of a day 4,
 herds 5, swell 5, monument 6, charities 6, mistress 7, thick 9,
 yawning 11, calculating 16.
- C What is the allusion in the reference to:—land of promise 14.

COMPOSITION AND RHETORIC

LESSON VIII.

Assignment

- (a) Write a letter describing the day after Ichabod Crane's disappearance. Let the supposed writer of the letter be either Hans Van Ripper or Katrina Van Tassel, and be careful to keep in mind the character of the writer and his (or her) relation to the other characters and to the action of the story, the possibility he would have of knowing what is described, and the probable way in which he would look at the events.

Class Work

- (a) Ten minute theme on some point showing the literary unity of The Legend of Sleepy Hollow, or of Rip Van Winkle.
- (b) Students will read the letters assigned, and they will be criticized in class for subject matter; and afterward for form, manuscript, etc.

THE SKETCH BOOK.

LESSON IX

THE SPECTRE BRIDEGROOM

Why should Irving call this "a traveler's tale"? (Read the little sketch called the Inn Kitchen.)

Is the reason in any way related to that which inclined him to make Diedrich Knickerbocker responsible for the story of Rip Van Winkle?

- 1 At what time must the events of this tale have taken place?
 Are these circumstances then more or less remote than those of the other stories read?
- 2 What does the expression "dry branch" mean?
- 3-5 Compare the accomplishments of the Baron's daughter with those of Katrina Van Tassel.
 Compare too what is told of their amusements.
 What has this to do with the country where and the time when each lived?
- 7 Are there any points of resemblance between the Baron and a character in the Legend of Sleepy Hollow?

- 11 This is a paragraph of simple construction. What is the central idea? What does each sentence add to it? Show the words of coherence.
- 12 What is meant by Rhein-wein and Ferne-wein?
What is meant by Saus und Braus?
- 18 In the three stories read we have in each case a scene of river and mountain. In which do you find the most pleasing description of scenery? Where? In what does the difference lie?
- 27-32 In what respects are the place, the circumstances, and the guests of this feast similar to those of The Legend of Sleepy Hollow? In what respect is the progress of events the same?
- 30 Irving makes a distinction between merrily and noisily, what is his idea?
- 31 Who is the stranger guest, and why is he so dejected?
- 33 Does the bride's fate seem likely to be like Leonora's?
- 36 Why does the Baron's heart misgive him?
- 33-47 How does Irving make it seem natural that the Katzenellenbogen family should all believe in the ghostly character of the knight on the black charger?
Why are you pleased that the chevalier won the lady?
Why are the aunts scandalized?
Why were the poor relations cordial?
Does Irving seem to treat this story more lightly, or less lightly, than he does Rip Van Winkle? Why do you think so? In which are you most interested? Why do you like it best?
Can you prove that Irving himself was more interested in it?
- Irving's Sketch Book is divided into the sketches called the American Essays and the sketches called the English Essays. All the essays read before VIII are American Essays. This story belongs to the division called English Essays. Considering that the scene is not laid in England what justifies its being called an English Essay?
Do you think the distinction made in the division into English and American Essays represents a real distinction? Why?
- A Define:—confluence 1, state 2, inveteracy 2, prodigy 3, tapestry 3, purgatory 3, vigilant 4, censors 4, duenna 4, decorous 4, oracle 7, negotiation 8, punctilio 8, lustre 9, suffusion 10, mantled 10, deport 10, importunate 11, nuptials 15, felicity 17, retinue 18, solicitous 19, plighted 19, pacified 24, predisposed 26, parley 27, peremptory 27, sylvan 28, enamored 29, facetious 30, bumper 30, revelry 31, cresset 38, abjure 45, refractory 49, trencher 51, tacitly 54.

- B In what unusual form or sense are the following words used:—
 admiration 3, vaunted 5, rich 12, repair 19, transacting 13,
 scour 53.
- C What is the allusion in:—Heldenbuch 3, Minnelieders 3, the
 fattened calf 12, Heidelberg tun 12, Leonora 32, the wild hunts-
 man 37?

COMPOSITION AND RHETORIC

LESSON IX

Assignment

- (a) Write a paragraph describing some characteristic act or acts
 of some one you know, in such a way as to bring out the trait
 made evident by the act. Note for this the description in
 Irving of the way Nicholas Vedder spends the day, of Rip's
 favorite occupations, or of Ichabod Crane's administration
 of justice in his school, as well as the taking of Canonchet,
 in Philip of Pokonoket, the baron's preparation for his guest
 in *The Spectre Bridegroom*.
- (b) Study five of the similes and metaphors in *Rip Van Winkle* or
 in *The Legend of Sleepy Hollow* with a view to discover the
 source of their vividness.
- Prepare yourself to bring out the way Irving maintains his com-
 parison (as in "a tart temper never mellows with age"); the
 well known nature of the objects used for comparison; and the
 element of surprise or incongruity that is often a source of
 humor in the comparison.

Class Work

- (a) Test on the criticism of similes and metaphors chosen.
- (b) Reading the paragraphs that describe characteristic acts. These
 will be criticised for success in bringing out the trait they
 undertake to make evident.

THE SKETCH BOOK

LESSON X

RURAL LIFE IN ENGLAND

THE COUNTRY CHURCH

and

THE ANGLER

Rural Life in England

- 1-2 What comparison does Irving draw between the place of the city
 in the life of an English gentleman, and its place in the life of
 gentlemen of other lands?

- 3 How does he prove his statement that the English are gifted with the moral feeling?
- 4 What effect on character does Irving say the city has?
Is there anything easily noticeable in the habits of men in American cities that seems to justify Irving's conclusions?
- 5 What evidence of true hospitality does Irving find in the English country home?
What point of interest not found in the city?
- 6-7 What evidence is given that the first sentence of 6 is true in regard to the great estates?
What is the cause of two paragraphs here instead of one?
- 8 What evidence of "unrivalled taste" in landscape gardening is found in the homes of the middle classes?
Who are the people called the middle classes?
- 9 What evidence in the homes of laborers?
- 10-11 What effect do these rural surroundings have upon the English gentleman?
What effect upon the character of those with whom he comes in contact?
- 12 What effect does Irving think this rural taste and beauty has had upon English literature?
Does the study of Coleridge give you any illustrations in support of his views?
If the English poets have not a close knowledge of nature, do you think Irving would have found it out? Why?
- 14 What does Irving mean when he says a moral feeling may pervade scenery?
- 16 Is this "home feeling" for which the poet says the isle is famed, notable also on our great western continent?

The Country Church

- 11 What does Irving mean by "the unpretending great and the arrogant little"? (Compare 5.)
- 13 What is the satire here?
What evidence do you find in this essay that it deals with Irving's first visit to England?
Might the church be the same mentioned in the essay on Rural Life in England 14-15?
What suggestions in the essay that Irving attended this church frequently?
What points of difference does Irving see between the noble families and the newly rich?

Which family seems most suitable in the England described in the preceding essay?

Which of the two families seems most admirable?

On which does Irving spend most time in this essay? Why?

This essay is called *The Country Church*, the bulk of the essay however concerns the manners of two families who attend church; does this constitute a criticism upon the unity of the essay? Where in the first paragraph is there a sentence which seems to answer the question?

Irving calls this essay desultory. In what respects is this word descriptive of it?

What connection with the rest of the essay have the last three paragraphs?

- 2A Define:—emblazoned 1, effigies 1, aspiring 1, delinquency 4, affability 5, spurious 5, champed 6, precipitately 7, august 8, supercilious 9, curricule 10, cant 10.
- B In what unusual form or sense are the following words used:—morsels 1, train 4, emerged 8, consort 8, rapt 15.
- C What is the allusion in the reference to:—change 8, stock market 8, Lord Mayor's Day 8.
- D Translate, en Prince 6.

The Angler

- 1-2 Who was Izaak Walton and why should Irving mention him here?

Name the points in which Irving calls attention to the resemblance to Don Quixote's expedition.

- 3-5 This is one of the English essays, why should Irving introduce the description of an American stream?

What is the meaning and derivation of "brawl" and what is its special use here?

- 8 How does the description of the brook in 3 compare with the description of the Alun?

Where is it Irving met and talked with the "Angler"?

Why not begin the essay at 8?

Is the blemish of lack of unity one that has any relation to the Author's Account of Himself 6?

Irving seems to agree with Izaak Walton that anglers have a "mild, sweet and peaceable spirit."

What relation do you find between this and *Rural Life in England* 11?

- 11 What is meant by prevalent good humor?

- 13 What figures of speech do you find in the fourth sentence of this paragraph?
- 17 If the fittings and the order of a room show the character of its inmate, what characteristic of the Angler are suggested or emphasized by this description of his home?
- 20 To what source does Irving attribute the Angler's contentment? Can you draw the same conclusion about Rip Van Winkle? Can you apply the same rule to Dame Van Winkle?
- 23 Why should Irving crave the blessing of St. Peter's master? Why not have said God's blessing?
- A Define:—haunt 1, pastoral 1, seduction 1, mania 1, auspicious 1, stark, cap-a-pie 2, fustian 2, piscatory 3, termagant 3, adroitness 5, gorge 5, lubberly 6, wight 8, arrant 8, maw 8, deference 8, garrulity 10, buffeted 12, magnanimity 12, vagary 13, transiently 13, nautical 17, quadrant 17, brattling 18, boat-swain 18, tenor 21.
- B In what unusual form or sense are the following words used:—perplexed 2, armory 2, stare 2, essay 3, balancings 3, spray 3, swimming 3, pestilent 3, throws 8, inferior 9, paternal 11, scour 18, tasked 19, equable 20, campaign 21, gentry 21.
- C Explain the allusion in the reference to,—Don Quixote 1-2, La Mancha 2, Sierra Morena 2, Cheshire 9, Battle of Camperdown 11, Sinbad 21.

COMPOSITION AND RHETORIC

LESSON X.

Assignment

- (a) Referring to what has been already decided in Lessons IV, VII, VIII, and IX, write a paper showing all the reasons you find for the fact that the story of the Spectre Bridegroom is less admired than either Rip Van Winkle or The Legend of Sleepy Hollow.

Give a separate paragraph to each reason, and see that the word of coherence is present in each paragraph.

Try to arrange the reasons in the order of their importance.

Class Work

Themes will be read and criticised for the justness of judgment shown in regard to the order in arrangement and in regard to the use of the word of coherence.

THE SKETCH BOOK

LESSON XI

CHRISTMAS

THE STAGE COACH

and

CHRISTMAS EVE

Christmas

The *title* of this essay is Christmas, but what clue to Irving's real *theme* in regard to Christmas is given you by the two quotations that are printed after the title?

- 1 How does this paragraph stand related to the real theme?
- 4-5 What is Irving's thought about the moral gratification of Christmas time?
- 1-13 Show the way in which the real theme has determined the division into paragraphs, by writing an outline of the essay consisting of the topic sentence of each paragraph.
Are there any paragraphs that are not on this theme?
If so, what is their theme?

The Stage Coach

- 1 What reason for writing this essay is given?
Why does Irving give this peculiar invitation to his reader?
What connection between the title and the suggestions of the first paragraph?
- 2 How do you understand that the outside of the coach looked?
Who were inside?
- 3-5 Trace in these paragraphs by means of their words of coherence the way in which Irving has led up to the various descriptions.
- 6 What illustrations does Irving give of his statement that a stage coach carries animation with it?
- 8-11 What part do the children play in the development of Irving's theme?
- 12-13 What part in the development of this theme have the description of the Inn Kitchen, and of Irving's meeting with Frank Bracebridge?
What differences do you notice between the English Inn Kitchen and the one in the Netherlands, described in the sketch called The Inn Kitchen?
Is this sketch a narrative? Why should The Stage Coach be called an essay?
This is called a discursive essay. What then is the character of a discursive essay?

What means has Irving taken to give unity to this discursive essay? Do you find any place where the unity is broken?

Christmas Eve

- 1 What is the antecedent of "our"? What connection is then understood?
- 1-9 These paragraphs are concerned to make us acquainted with the Squire and his domains. Which of the two subjects is subordinated to the other?
In the remark of Frank Bracebridge, which is subordinated?
Do you become acquainted with the character of the Squire in these paragraphs? Do you become acquainted with his habits? His tastes? His station? His fortune? What then do you know of each?
What link seems likely to connect the merry-making to which Irving is about to introduce us with what Irving had to say about Christmas observance in the sketch called Christmas?
- 9-11 How has Irving chosen the moment at which to describe the family, and at which to describe the hall? Why describe these in this order? and why at the chosen time?
- 13 Why then return to the family in 13, 16-17, 20, 21-27?
Why introduce 14, 15, and 19?
What paragraphs have most to do with Christmas Eve?
Is there a paragraph that has nothing to do with Christmas Eve?
If the three essays taken up in this lesson were the opening chapters of a novel, which would you expect to be some of the principal characters?
- A Define:—bigoted 1, devotee 1, strenuous 1, molestation 1, appellation 1, eccentricities 1, chaise 2, kerchief 3, stomacher 3, filial 5, precedent 5, pedantry 5, magnitude 7, balustrade 7, obsolete 7, intolerant 7, yew 7, conformably 8, mistletoe 8, physiognomist 8, emanation 13, beaufet 14, retinue 15, orthodox 15, quaint 16, innuendoes 1, caricature 16, factotum 17, falsetto 17, ostensibly 19, piqued 20, knaveries 21, impunity 21, cornices 29, grotesque 29, aerial 29.
- B In what unusual form or sense are the following words used:—old school 1, range 1, porter 2, lodge 2, post-boy 2, primitive 3, antique 3, vault 4, transport 5, shafted 7, formal 7, scan 11, overwhelming 12, elbow 13, minced 15, tight 16, jumping 17, fabricated 29, tester 29, waits 29.
- C What is the allusion in the reference to:—parliamentary 7, twelve days of Christmas 8, yule 12.

COMPOSITION AND RHETORIC.

LESSON XI

Assignment

- (a) Study what your rhetoric says of the structure of a paragraph and of the relation of the "topic sentence" to the material to be included in a paragraph.
- (b) Study *The Country Church* to ascertain the point of view for the whole and the means that secure unity for the whole.
Has Irving anywhere in this essay stated his subject in a single sentence?
Among the paragraphs, which ones contain a topic sentence?
In what part of the paragraph is it to be found in each case?

Class Work

- (a) Recitation on Rhetoric material.
- (b) Quiz on the paragraph structure, and on the unity, of *The Country Church*.

THE SKETCH BOOK

LESSON XII

CHRISTMAS DAY

CHRISTMAS DINNER

Christmas Day

- 3 Who were the children? Were they mentioned in the story of the events of the preceding evening?
- 4 What are the things recounted as "conspiring to produce kind and happy feelings"?
- 5-8 Describe the custom of family prayers, and the old chapel.
- 9 Does Irving tell you what constitutes a good old English breakfast?
Do you know what constitutes a modern English breakfast?
- 11-12 What does Master Simon say about the peacocks?
- 13 What is the character of the books he reads?
What is it that has caused him to be looked upon as a prodigy of book knowledge?
- 15-27 How does the congregation here described differ from the one described in *The Country Church*?
How do the pastors differ?
How does the service differ?
- 19 What is the difference between Roman character and black letter?
What is the significance of the figure at the close of the first paragraph of the Introduction to *Rip Van Winkle*?

- 21 What are the mural monuments and the effigies? And why should Irving introduce this paragraph? Does it break the unity of the essay? Why?
- 23 What do you find amusing in the description of the orchestra?
- 24 What is amusing in the description of the singing by the choir?
- 25 Is it an historical fact to which Irving refers when he speaks of the driving out of Christmas by the Puritans?
- 28 What comparison with the weather is made?
- 37 What is meant by gratuitous laughter?

The Christmas Dinner

- 3 The dinner is served in the hall. Where had the supper of Christmas Eve been served?
Do you understand the change? Has Irving explained it?
- 4 When Irving writes, "something of the kind was to be observed in the worthy company around me," what is it he means by "something of the kind"?
- 5-17 What unusual dishes are served at this dinner?
- 18 Irving seems here to imply that all the pleasure was a result of the joyous disposition of the Squire. Has his account of his visit led you to think this is true?
- 19-32 What are the evening's entertainments? Are they strange to us?
Do you understand them to be still in use in England?
There have been five of the sketches upon the Christmas revels and Bracebridge Hall. How are they connected? Do they together make a complete story?
- A Define:—chanted 1, hamlet 4, crystalizations 4, querulous 3, grandee 4, decorum 5, keynote 6, denominated 9, effeminacy 9, phraseology 11, treatise 11, pedantry 11, erudition 12, choristers 13, animal spirits 13, apt 13, range 13, prodigy 13, capricious 16, carval 17, apertures 17, lattices 17, meagre 18, filbert 18, indefatigable 19, oblivious 19, intrinsic 19, folio 22, clarionet 23, pursy 23, celerity 24, embroiled 25, sectarian 25, tomes 26, benignity 28, declivity 28, rill 28, thralldom 28, thatched 28, malediction 28, churlish 28, brawn 30, antic 34, tankards 36.
- B In what unusual form or sense are the following words used:—wing 5, hassock 5, clerk 5, acquitted 5, sally 6, sensible 8, heartiness 9, brave 9, whimsical 12, sorted 16, adjust 19, signalized 21, bars 24, doffed 27, reeking 28, humming 30, skirts 34, lineal 35, pulled 36.

- C What allusion in the reference to:—Wassail 7, Caxton 19, Wynkin de Worde 19, Druids 20, Fathers of the Church 20, Cremona fiddles 23, Duke Humphrey 29, Squire Ketch 29, sword dance 35, Pandean pipes 38.

COMPOSITION AND RHETORIC.

LESSON XII.

Assignment

- (a) The description of The Angler is "particular" in its details, the description of Coachy is "general." What is the difference between a particular and a general description?
- (b) Write a "general description of a High School boy, and a "particular" description of a High School boy. Be careful to choose your details in such a way for each as to leave no uncertainty as to your intention in regard to the kind of description intended. Give each paragraph a topic sentence.

Class Work

- (a) Recitation on the assignment upon the description of The Angler and Coachy.
- (b) Themes to be read. Class will judge in each case whether they are intended to be "general" or "particular" descriptions, and decide in each case on the topic sentence.
- (c) Discussion of the character of paragraph 11 in The Christmas Dinner.

THE SKETCH BOOK

LESSON XIII

STRATFORD ON AVON

- 1 What does Irving mean by "territorial consequence?"
- 2 The words of Shakespeare are quoted in I (see King Henry IV (first part), Act III., Sc. 3, 79).
- 4 How is the question they ask answered by the entrance of the chambermaid?
4. What is meant by "a poetical pilgrimage"?
Which of the various definitions of "mean" is applicable here?
What general statement is made apropos of this "mean looking edifice"?
- Do you think of any other instance in which it is true?
- 5 What preposition is usual, instead of "in", with such phrases as "frosty red face"? What is the difference in the idea expressed by "in" and by the usual preposition?

- 6 To what criticism is the first sentence open?
Can you suggest any other reason than the one given for wishing to sit in Shakespeare's chair?
- 7 What is it that the play written by the hostess proves? Why?
- 9 What is the meaning of "man and boy"?
What point is suggested by the word "trivial"?
- 10 Edmonds was 80 years old when Irving saw him. How many years between his day and Shakespeare's?
What do you judge is known with certainty of Shakespeare's life?
- 12 Irving called Ichabod Crane a worthy wight, what has he in common with Edmonds and John Ange that all three may be given the same name?
What reason does Irving point out for the growth of conflicting stories in regard to historical facts?
- 8-13 What are the surroundings and what is the external appearance of the church?
- 13-17 What points are noted in regard to the interior of the church?
What reason does Irving see for Shakespeare's wish in regard to his tomb?
- 15 In what respect were Shakespeare's last years sheltered? (Consult Encyclopedia.)
- 18-19 Why did Shakespeare ever leave Stratford?
- 19-21 What saved this escapade from ruining his life?
- 22 Why did Irving visit Charlecote?
The first sentence says, "Indeed the whole country about here is poetic ground."
- 26-7 What in the paragraphs describing the country shows that it is "poetic"?
Why does Irving say "fancied into ," instead of "fancied"?
- 28 What does Irving mean by the clause, "and, what is more, to the better lot of his neighbors"? Why is that "more"?
What is the poor man's solace in not owning the great estates?
- 31 Where does Irving think the mind finds inspiration, and what serves to kindle a great imagination?
Do we in our common recreations put ourselves in a position to find inspiration and kindle imagination?
From what you know of Irving's life, do you think that he found his inspiration in such things?
Where in his works have you found any indications to prove that your answer to the preceding question is the right one?

- 33-7 In what notable points does such a home as here described differ from Torquilstone or from Rotherwood, in *Ivanhoe*?
- 34 What does Irving mean by Shallow's affected indifference and real vanity? How does the quotation prove this?
- 33-41 What still remains at Carlecote as it must have been in Shakespeare's day? What is changed? (Give details as far as possible.)
- 40 What accomplishment was indispensable to a gentleman in those days?
Why does he conclude the Lucys were so accomplished?
- 41 What does Irving mean by decking out pictures for his own entertainment?
Has he "decked out pictures" of this kind in the earlier paragraphs of this essay?
- 47-8 Irving loves to compare the circumstances of one period of a man's life with the very different circumstances of a later or an earlier day. What other instance have you seen of this in the work already studied?
What reasons does Irving give for being glad that Shakespeare is not buried in Westminster Abbey, but at Stratford?
Where did Irving pass the last years of his life? Had he won renown and worldly favor? Do you think he knew where applause is sweetest? What personal reflection may he have embodied in the last half of paragraph 47?
- 48 This essay is called *Stratford on Avon*. Many of the paragraphs are on Shakespeare, or on some of his personages in the plays; a number are on the Lucy family. What have these to do with the title?
What has it to do with the "poetical pilgrimage" suggested in 4?
What is the relation of 48 to the subject, and to the preceding paragraphs?
From which of Shakespeare's plays are the extracts Irving uses taken?
Where in the play do these passages occur?
- A Define:—abdicating 2, potentate 2, deposed 2, squalid 4, spontaneous 4, garrulous 5, assiduous 5, shrines 5, poaching 5, cronies 6, imbibing 6, credulity 7, lineal 7, consanguinity 7, cornices 8, rooks 8, warming-pan 9, jamps 9, crony 9, bard 10, chronicles 10, fete 11, dubiously 12, escutcheons 13, vicissitudes 15, malediction 16, usurious 17, mausoleum 17, harebrained 18, galling 18, pasquinade 18, flagitious 19, puissance 19, anomalous 21, foray 21, whimsical 22, eaves 23, chalice 24, errant

26, vista 29, quoins 33, encomium 34, harried 36, moss-troopers 36, wary 36, nefarious 36, lateral 37, luces 37, addicted 39, recreant 39, vindictive 40, redoubted 41, potentate 41, rout 41, lampoon 41, varlet 41, soliloquize 46, chequered 46, venal 47, eulogiums 47, foibles 47, factitious 47.

- B In what unusual form or sense are the following words used:—quickenings 3, spit 6, easy 7, defiance 7, pile 7, gossip 9, bearings 19, quarterings 19, die 20, borderer 23, links 27, vagrant 29, calculated 37, peaked 40, venerable 40, wizard 46, doubtful 48, gentle 48.
- C What allusion in the reference:—The Jubilee 2, David Garrick 2, Sir Walter Raleigh 5, Hamlet 5, Friar Laurence 5, Romeo and Juliet 5, Ship of the line 5, Santa Casa of Loretto 6, the flying chair 6, Jacques 31, As You Like It 31, Gothic 33, Falstaff 37, Shallow 37, Slender 40, Rosalind 46, Anna Page 46.

COMPOSITION AND RHETORIC.

LESSON XIII

Assignment

- (a) Study what your Rhetoric says of transitional, and of summarizing paragraphs.
- (b) In Stratford on Avon which paragraphs seem to you to be transitional? Which paragraphs are summarizing Are any of the transitional paragraphs also summarizing paragraphs?
- (c) Write a paragraph that shall summarize what you have been instructed in by the essays on English life read in your study of Irving.

Class Work

- (1) Recitation on transitional and on summarizing paragraphs, their nature, and their use by Irving in Stratford on Avon.
- (b) The students will read the summarizing paragraphs written, class will criticize for fairness of statement.

Note. A second Composition and Rhetoric lesson is given for Stratford on Avon, as the Literature lesson may well occupy two lesson periods.

COMPOSITION AND RHETORIC.

LESSON XIII (2)

Assignment

Prepare yourself to tell orally in class the story of Rip Van Winkle, or of Philip of Pokanoket, or the Legend of Sleepy Hollow.

Practice aloud in preparing the lesson. Be thoughtful, try to include all the incidents necessary to make the point successfully. Speak distinctly and deliberately. If a sentence is once begun do not allow yourself to leave it unfinished, even if you find it difficult to finish, or if, just too late, you think of a better way to say it.

Class Work

Drill on oral narration as suggested in assignment.

THE SKETCH BOOK

LESSON XIV

WESTMINSTER ABBEY

Read the account of Westminster Abbey given in the Encyclopedia in order to find what is the date of its construction, and what kings were interested in its construction.

Inform yourself, too, upon its general shape and size, and upon its relation to the city of London.

What in the Encyclopedia account seems to you to entitle Westminster to be called magnificent?

What is an Abbey? Why is Westminster called an Abbey?

- 1 What contrast does Irving suggest between the magnificent building and its present condition?
- 2 What were cloisters for? Do they suggest quiet and seclusion to Irving?

What is the derivation of the word, "dilapidated?"

What then is its literal meaning?

What special meaning or fitness has it here?

- 3 What is meant by "the square of the cloisters?"
How large do you judge it to be?

- 4 Where are these effigies? Do you understand that they must have been placed there before or after the building of Westminster?

In what particulars has the description of the walk through the cloisters given us a clue as to the particular ideas Irving has in mind to emphasize in this essay?

- 7 Have you reason to think from what is said that Irving visited Westminster more than once?

Does anything said in this paragraph or the preceding one throw further light on Irving's opinion expressed in Stratford on Avon 16 and 17?

Why do visitors care for the Poet's corner?

What is the antecedent of "He" in the sentence beginning, "He has lived for them more than for himself?"

- 8 What contrast in the interest in the Poet's Corner and in the chapels that are sepulchres of kings?
- 9 Prepare yourself, from what Irving says, to give an oral description of a crusaders' tomb, use a paraphrase for 'buckler,' and for 'morion.'
What impresses Irving in these effigies?
What criticism of modern ways is hinted?
- 13 What unusual expression is used to give us an idea of the richness of the carving in the Henry VII chapel?
- 15 Irving characterizes Gothic architecture as grotesque in its decorations. Try to find out what he means. It is not explained in the essay.
- 17-18 Why are these two tombs of special interest, in the Henry VII chapel?
In what relation to Henry VII did Mary stand?
In what relation to Henry VII did Elizabeth stand?
What justifies Irving in calling Elizabeth an 'oppressor'?
In what sense was Mary her rival?
Are they still rivals? Which does Irving prefer?
Of what nation is the thistle the emblem?
- 19 Distinguish the difference in the use of the word 'casual' in 4 and here.
- 19-22 What transition in thought is effected?
What has the music to do with this? What does the music suggest?
- 21 The music is called a 'swelling tide' at the close of this paragraph. Has this metaphor been in Irving's mind through the entire paragraph?
If not where is it first introduced?
How many times is it referred to?
- 23 What sentence here gives the substance of Irving's reflections upon human greatness?
Is this idea suggested in 7? What comparison is there made?
- 25 Does Irving mean that we shall make a comparison of the fate of those whose names are written on the abbey tablets, and the fading memory of what he has seen?
What is meant by the expression, 'history fades into fable'?
Does Irving here contrast what he has said in the last paragraph of Stratford on Avon?

An old epigram is printed on the title page, of this essay.

The last line is a hint of Irving's own reflections on human pride. How has the suggestion of this line been reiterated in paragraph 4? How in 6? How in 9? How in 15? How in 17? How in 23? In what sense then is 25 a climax?

What is an epigram?

The Chrestoleros' epigram was written 1598. In what respects does its author follow the same order of meditation that Irving's essay shows?

- 26 How is Irving led to the fancy that some day Westminster will be no longer a monument, but a ruin?

What theme underlies this essay and gives unity to its paragraphs?

What is the relation of this theme to Westminster Abbey?

Is Westminster Abbey the subject of the essay?

- A Define:—cloisters 2, vergers 2, abbey 2, hoary 2, mural monument 2, key-stone 2, arcades 3, pinnacles 3, effigies 4, futility 4, reverberating 4, buttress 4, parsimony 6, doling 6, transepts 7, medallions 7, niches 8, prelates 8, crosiers 8, mitres 8, morion 9, comport 9, pageantry 9, affinity 9, vague 9, visionary 9, gibbering 10, choristers 12, surplices 12, grotesque 14, armorial 14, mausoleum 14, trophies 15, pageant 15, friezes 15, intrigues 16, cabinets 16, cadences 21, theatrical 23, incongruous 23, servility 23, homilies 25, perpetuity 25, sarcophagus 25.
- B In what unusual form or sense are the following words used:—congenial 1, vaults 2, remains 2, damps 2, cognizance 8, fretted 13, stalls 14, crests 14, bearings 14.
- C What is the allusion in the reference to:—the deaths head 2, Knights of the Bath 14, Elizabeth 17, Mary 17, chair of coronation 23, Edward the Confessor 23, Alexander 25, Mizraim 25, Pharaoh 25.

COMPOSITION AND RHETORIC.

LESSON XIV.

Assignment

- (a) Irving often uses a paragraph to emphasize some idea by showing us a vivid contrast between conditions in the thought of man and conditions as they exist in the facts about us. So paragraph 6 of Westminster Abbey contrasts the pride and ambition of those buried there, with the scanty portion of earth now theirs. (Compare 5 in Christmas.)

Find four other examples of this kind of paragraph in Westminster Abbey and prepare yourself to state what is contrasted in each case. Phrase your statement with care to be sure it covers the point, but use your own words to express it, not Irving's.

- (b) Another favorite kind of paragraph Irving uses is one that will emphasize an idea by showing a likeness between the thoughts of man and the special conditions as they exist in fact about him. So in paragraph 1 of Westminster Abbey, Irving is pointing out a resemblance between the dull autumn light in the old church, and the serious thoughts it all gave rise to. Compare 4 in Christmas Day.)

Find four other paragraphs of this kind in Irving's essays and prepare yourself to state what likeness it is that Irving wishes to bring out. Use the same care as in stating the contrast, and try to use your own words, not Irving's.

Class Work

- (a) Recitation on the assigned work.
- (b) Fifteen minute theme, to be a paragraph emphasizing some thought by showing a resemblance to or suggestion of the same idea in some of the conditions of life about you.

COMPOSITION AND RHETORIC.

LESSON XIV (2)

Assignment

- (a) Read again what was said in Stratford on Avon and in Westminster Abbey, and write a paragraph of 300 words giving Irving's idea in regard to the fitness of Shakespeare's burial place. Take special pains to put the topic sentence where it will be most effective, and to arrange what you have to say to give it a smooth and conversational effect. Be careful in your transition from sentence to sentence to avoid abruptness. Make it sound as much like Irving as you can but be careful not to use any of his phrases.

Class Work

Oral resume of Stratford on Avon, or of Westminster Abbey.

THE SKETCH BOOK

LESSON XV

THE MUTABILITY OF LITERATURE.

What do you consider that Irving means by this title?

If the theme of the essay is indicated by the stanza from Drummond of Hawthornden, what is it?

Does or does not the title then state the theme?

Where was this theme touched upon in the essay on Westminster Abbey?

What appropriateness in calling this a colloquy in Westminster Abbey?

- I What makes the noise of Westminster School unwelcome to Irving?

Find out what you can of the nature and history of Doomsday Book. Why should Irving mention it?

- 2 What kind of writers are 'polemical writers?' And why should they be so neglected that they are more worn by time than use?

What library is this in which Irving finds himself? Why should the works be principally polemical?

What does the solitude of this library imply? i. e. why are not more students at work here? Read the little essay on the Art of Book-Making and try to point out the cause of the difference in the use of these learned works, and of those mentioned in that essay.

- 4 Irving seems to imply that devotion to literary work is a rather useless expenditure of life. What reasons does he suggest? Are these answered by his remarks in the Art of Book-Making 4-8?

- 5 Why does he call these unprofitable speculations?

What is meant by 'a conversable little tome'?

Why does Irving call the spider studious?

- 7 What is the comforting thought Irving suggests to the little tome?

- 8 What is the answer of the little tome?

- 9 What is the comfort suggested here?

- 10 What is the answer?

- 12 What does Irving think has made literature so mutable then?

- 13 What are the dates of the "modern scribblers" of whom the little tome speaks?

What are euphuisms? Who wrote them? When were they popular?

- 15 Give in your own words the history of the methods of multiplying books.
If Irving is right about the danger of the increase of books, how much time may one spend on second-rate books?
- 16 Why does the quarto yawn? What does he mean by 'prose?' Is to be given to prose used by the quarto as the opposite of being a poet? (Compare 18.)
- 18 What is the tomes' opinion of Shakespeare?
Why does he say 'a poet' so contemptuously?
- 20 What is Irving's definition of a poet?
Compare what is said here with what is said in Westminster Abbey 7, and in Stratford of Avon 46-48, are the three passages similar in any respect?
- 21 Are you given to understand that this colloquy or day dream, and the manner of its close, are in any respects similar to the experience related in The Art of Book-Making?
How many paragraphs does the introduction of this essay occupy?
How many does the discussion occupy?
How many are given to the conclusion?
Is this division well balanced according to rhetorical theory?
Show that what is the leading thought in each paragraph in the introduction is a necessary part of the sequence of thought.
What is the unifying idea of the entire introduction?
In the discussion, note how many (exact number) of the lines are spoken by the book, and how many by Irving. What is the ratio? Has this any relation to the subject discussed?
Note the use of humor in this sketch. How would you characterize Irving's humor as found here? Point out the places in which humor, direct or indirect, plays a part. Do you think the sketch as a whole is intended to be humorous? Is it intended to be serious? What does this indicate as to the quality of the mind of the author?
How many lines are given to the discussion in regard to Shakespeare?
What percentage of the entire discussion? Why does Irving give so much space to Shakespeare?
In paragraph 20 there is an extended comparison. On what grounds may an extended comparison be justified, or condemned?
Has the theme suggested by the opening stanza from Drummond of Hawthornden been consistently kept before us / throughout this essay?

- A Define:—chapter-house 1, dignitary 2, polemical 2, quarto 3, mouldering 3, oblivion 3, temporary 4, transiently 4, exposure 5, barbarous 5, parlance 5, choleric 6, dean 6, enshrined 7, contemporary 7, physiognomy 9, longevity 9, decrepit 9, antiquary 9, testy 10, expatriate 10, phraseology 11, rarities 12, confluence 12, obscurity 12, obelisk 12, suspended 13, euphuisms 13, vogue 14, strutted 14, mutability 15, augmented 15, progeny 15, prolific 15, erudition 15, vicinity 17, commentators 17, plethoric 18, portrayer 20, tediousness 20, aroma 20, intrinsic 20, speculations 20, metaphysics 20, eulogiums 21, colloquy 21.
- B In what unusual form or sense are the following words used:—rumor 4, couched 11.
- C What is the allusion in the reference to:—Dooms Day Book 1, Wynkin de Worde 10, Saxon 12, Spenser 12, Egyptian 12, Runic inscription 12, Tartary 12, Xerxes 12, Sir Philip Sydney 13, Arcadia 13, Chaucer 20.

COMPOSITION AND RHETORIC.

LESSON XV

Assignment

- (a) In the last lesson we found how many of Irving's paragraphs are used to emphasize an idea by the contrast with it or by the resemblance to it of some fact in the condition of life.

Write two paragraphs of your own, not necessarily to be connected with each other. Let one emphasize an idea by contrast, and one emphasize an idea by resemblance. (About 200 words each.)

- (b) Examine what you have written to see that the principle idea of each sentence is in the main clause, and that you have only minor thoughts in your subordinate clauses, or in the phrases.

Class Work

- (a) The themes will be read in class to be criticised for the fitness of the things contrasted or likened, for the arrangement of the sentence structure for force, as suggested in (b) of the assignment.
- (b) A descriptive paragraph will be given orally and extemporaneously, on subjects assigned in class.
- Criticism for pose and delivery as well as for thought.

THE SKETCH BOOK

LESSON XVI

A ROYAL POET

- 1 Where is Windsor Castle? What are some of its storied associations?
- 2 What are the courts here spoken of? You will notice that in this paragraph the point of view is moving. What are the changes?
Who was James the First of Scotland? When was he at Windsor?
In what part of Windsor Castle was he a prisoner? Describe this part.
- 5 What advantage to James does Irving see in the imprisonment?
What trial to James does Irving see in the imprisonment?
How did James bear them?
- 8-9 What is the name of the poem King James wrote?
What does the name mean?
What is the subject of this poem? Do you fancy Irving thinks it is a beautiful poem? Why?
- 10-12 What parts does Irving prefer?
- 13 Does James grieve over his imprisonment? How do we know?
Does he often speak of it?
- 14-25 What contrast is introduced in the condition of his life? Describe the Lady Jane.
- 26-30 What is the account given in the poem?
How much does Irving think is true to life and how much is fancy?
- 33 What is the era here spoken of as "one of the most brilliant?"
- 34 How did the release of James the First come about?
- 35 In what condition did he find Scotland?
What did he do that proves to us that he made a good king?
What did he do that made him enemies?
Irving in 3 calls James the First an "amiable but unfortunate prince," what in James' history justifies the use of the first of these adjectives?
What justifies the use of the second?
This paragraph gives a more elaborate description of a scene mentioned before (2, and 14-22.) What is added in this description to the details mentioned in the others?
Which of the three do you find the more interesting, the first or the last?
Try to show a reason for your preference.

- 37 What does Irving say especially delights him in James?

Irving enumerates a number of facts about James which he evidently thinks contribute to his fame. How many are there? what are they? Which are facts that only a king could have recorded of him?

Which are facts that only a poet could have recorded of him? For which do you admire him most?

Read the essay called Roscoe, and compare the virtues of the private citizen, of whom you are told there, with the virtues of this king. In what points are they similar?

- A Define:—storied 1, voluptuous 2, vernal 2, hapless 2, loiterings 2, enamored 2, susceptibility 2, brunt 2, suite 2, amour 2, truce 3, corrode 6, attribute 8, neciomatic 8, irradiate 8, pageant 8, factitious 9, parley 9, adulation 9, talisman 11, errantry 12, intimation 12, iterated 13, evinced 14, refulgence 14, orfeverye 24, allegorically 26, gilliflower 27, urbanity 30, embellished 30, constellation 33, luminaries 33, interregnum 35.

- B In what unusual form or sense are the following words used:—saloons 2, keep 3, amiable 3, imbibe 5, ermine 9, splendid 24.

What is the allusion in the reference to:—Charles II 2, Surrey 2, Rothesay 4, Tasso 8, Cynthia 11, Chaucer 11, Vaucuse 37, Loretto 37.

COMPOSITION AND RHETORIC

LESSON XVI

Assignment

- (a) Write an essay giving the reasons you have gained for considering Irving a particularly pleasing essay writer. Discuss and explain each reason in a paragraph by itself. But introduce each one by such words of coherence as will serve to prevent abrupt transitions.
- (b) Examine your work carefully to see that the main thought is, in each case, in the main clause of the sentence and not in some modifier.
- (c) Be prepared to give the rule for each punctuation point and capital letter called for by your essay.
- (d) Underline the topic sentence of each paragraph.

Class Work

- (a) The essays will be handed in for detailed criticism. One or two will be selected for criticism in class period.
- (b) Fifteen minute theme on the principles to be observed in writing description.



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